

GERMANY ROUNDS
UP HER SECURITIESForeign Holdings of Citizens
Being Assembled to Pay
for Food Supplies.

By a Staff Correspondent of THE SUN.
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PARIS, April 5.—Germany has begun to requisition all privately owned securities as part of the plan for financing the revictualing of the country. At the conference yesterday at St. Lys with the commissioners of the allied and associated powers the German financial commission, of which Herr Melchior is chairman, promised to have a list of securities ready by April 15.

The conference is very interesting. It is taking place in a typical French cha-

teau, with Thomas W. Lamont representing the United States. The Germans appeared to be much depressed. After the formal business of the meeting had been transacted Herr Melchior delivered an informal talk on conditions in Germany, to which the commissioners of the Allies and the United States listened with great interest, although they discounted much that was said as obviously being inspired.

The Germans described conditions as being worse than when the Brussels meeting was held, picturing themselves as virtually living over a volcano and not knowing when an eruption might come. Spartacism, they asserted, was growing, and they were fearful that the Government might be unable to stop it. There was no discussion of the peace treaty or of reparations, according to those present.

In the financial discussion Max Warburg took a leading part. He and Mr. Lamont were well acquainted, as they had met many times in America. The German Government has passed a law requiring all citizens to turn in lists of foreign securities owned by them. These securities will be taken over by the Government, which will

issue its own obligations in exchange and the foreign securities will be used for food payments.

Germany so far has turned over to the Allies in Brussels 250,000,000 marks in gold (about \$65,000,000 at normal exchange).

The plan for exacting reparations from Germany has undergone still another change on account of the objection raised by the Americans that under the proposed plan Germany would be obliged to sign a blank check. It is provided now that in two years the Allies shall fix the amount of claims that Germany shall pay, instead of leaving the amount indefinite. A commission will determine also the annual amounts to be turned over and the period over which payments will extend.

The purpose of this plan is twofold: first, to allow time for all the claims of the Allies to be put in and thoroughly gone over, and second, to enable the Allies and the United States to investigate more thoroughly Germany's recuperative power as a factor in determining the amount she shall pay.

Transcending even these is the political motive, the opportunity which will be

afforded to the British and French politicians to escape embarrassing explanations of their earlier promises to the people of huge sums that would be demanded from Germany. This has been the chief factor in holding up the whole reparations matter and the peace treaty itself. It was a hurdle which neither Premier Lloyd George nor Premier Clemenceau cared to take. The debate in the House of Commons recently revealed quite clearly the predicament of the British Premier in this respect.

The high standing of the American financiers here in shown by the fact that they have been asked by the British and French to work out the formula of all the suggested plans and the latest method proposed is the result of their unremitting efforts to break the deadlock. The British and French plainly wanted the blank check plan, which the Americans opposed on the ground that it would enable Germany to raise the contention that she was being mulcted and would result in endless disputes.

The original plan was to pass on all claims now and fix the amount definitely in the treaty. The new plan, it is pointed out, merely postpones the date to May 1, 1921. The Americans admit it is not

yet certain that the French will accept the change, but the outlook is promising.

SEEKS SHARES HELD BY GERMAN BANKS

Canada Would Hold \$22,000,000 Canadian Pac. Stock.

MONTREAL, April 5.—By an action in the local courts to-day the Dominion of Canada seeks to have the Minister of Finance or the Receiver General of Canada appointed custodian for Canadian Pacific Railway stock valued at \$22,000,000, the property of enemy shareholders.

The action is taken by the Secretary of State of the Dominion under the order respecting trade with the enemy which was passed in 1916. The stock involved is of the common issue, consisting of 143,676 shares, mostly held by German banks.

P. A. Meredith, acting on behalf of the railway company, opposed the petition, which came up before Mr. Justice Dugas, on the ground that transfer offices of

the railway company in London and Paris should have been notified.

Judge Dugas overruled the objection, whereupon the attorney asked that the case be adjourned for a week.

Eugene La Fleur, K. C., acting for the Secretary of State, opposed delay on the ground that peace would be signed between now and April 12, in which case the Government would lose its resources.

The judge agreed to the adjournment for a week, but reserved to the Government the right to proceed immediately should an emergency arise.

SAYS CZAR TRIED TO ESCAPE.

Soviet Journal Prints Letters Disclosing Alleged Plot.

LONDON, April 5.—Documents relating to an alleged attempt of Nicholas Ro-

manoff, the former Russian Emperor, to escape from Ekaterinburg shortly before his reported death are printed by the Soviet organ *Izvestia*, a Russian wireless despatch from Moscow says. Letters signed "The Officers" outlined plans for an escape, while other documents contained the former Emperor's answers to the letters.

The *Izvestia* says:

"This attempt failed and the last ruler of Russia fell a victim to an unsuccessful and untimely attempt to escape."

SIR ALBERT H. STANLEY ILL.

London Board of Trade Chief Absent From Work.

LONDON, April 5.—Sir Albert H. Stanley, President of the Board of Trade, is

for the time being, because of indisposition, not attending to his usual official duties at the board's offices. It was stated in an official report to-day.

In the meantime Sir Auckland C. Geddes, Minister for National Service and Reconstruction, is acting in Sir Albert's place.

Lithuanian Relief Body Leaves.

BREAN, April 5.—An international relief committee for Lithuania, including Countess Turcynovska, Miss Mary La-throp Benton and Mr. Pakstas, a representative of the Lithuanian National Council of America, left here to-day for Lithuania. The committee took with them quantities of medical supplies and clothing provided by the American Red Cross in Switzerland.

A Letter From Percy Grainger to The Aeolian Company

February 27, 1919.

Gentlemen:

In many respects I consider the Duo-Art Piano the most notable invention in the annals of music. My admiration for this instrument as well as my respect for the ideals and traditions of your great house make me more willing to bind myself to make music rolls exclusively for the Duo-Art in the future.

The value of the Duo-Art Piano, indeed the very reason for its being, lies in its ability to reproduce the actual performances of the leading pianists. That it does this, and does it to perfection, I am certainly in a position to know, after many month's experience with the instrument, after having recorded for it numerous compositions of my own and after hearing most, if not all, of the record-rolls produced by others.

One point I wish to emphasize—the educational value of the Duo-Art. If I were learning the piano at this time, I would not confine myself to any individual piano instructor, but would turn to the Duo-Art and acquire through its records an intimate knowledge of the style of all the world's greatest pianists, as revealed by these records. I consider such a course by far the best method by which a pianist who has passed the first rudimentary stages can develop TRUE ARTISTRY. And I consider that every school and conservatory, as well as every home containing music students, should have a Duo-Art to supplement the work of the piano instructor.

I have heard other instruments of the Duo-Art's nature, but have no hesitation in saying that in reproducing the playing of a pianist—his rhythm, dynamics and pedaling, and, above all, the subtleties of his tone-effects—the Duo-Art is vastly superior to any other instrument of its kind.

Wishing you the greatest success which the excellence of the Duo-Art merits, I am

Very sincerely,

Percy Grainger

The Art of the Great Pianists
as revealed by

THE DUO-ART PIANO

THE Piano is the world's favorite musical instrument. Wherever civilization exists, wherever modern homes are maintained, there the piano has its place.

Among the countless thousands who play the piano are a few who reach real mastery—who are born with a physical equipment that enables them to conquer its technique and a genius for creation that makes them artists.

These few masters of piano-playing the world esteems most highly. Under their fingers the true beauty of the instrument is revealed and all the works of composers, past and present, transformed from silent printed sheets into living messages of melodious sound.

A New Piano of Immensely
Broader Scope

In the letter shown above from Percy Grainger—one of the few great pianists—the writer says many significant things about a new piano—the Duo-Art.

He calls it the "most notable invention in the annals of music." Says that its value lies in its ability to "reproduce the actual playing of the leading pianists." And that if he were learning to play now he would "turn to the Duo-Art and acquire, through its records, an intimate knowledge of the style of all the world's greatest pianists."

In these and the other things said by Percy Grainger, in what Paderewski has said in his published letter, what Josef Hofmann and Harold Bauer have said, is indicated something of the extraordinary nature, the wonderful capabilities of the Duo-Art Piano.

Clearly it should be understood that first and foremost the Duo-Art is a piano—a conventional piano as it might be called—with case and keyboard and musical qualities unchanged. A piano for hand-playing and practice and ordinary usage.

Then, that it is a Pianola—the instrument that every one may play, putting his or her own expression into the music, finding often for the first time a means by which to give voice in music to the interpretative instinct with which all humanity, in some measure, is endowed.

And lastly it is a reproducing instrument. A piano upon which an artist may play some chosen composition and which possesses the power to repeat, of itself the identical performance without change, modification or loss of any pianistic detail.

The Duo-Art's Value in
the Home

Grainger says in another letter on the subject of the Duo-Art (for, like the other great pianists, he is most enthusiastic over this wonderful instrument): "To many, the atmosphere of public concerts greatly heightens their appreciation of music; but to more musical natures this is not so. The more musical individual desires to concentrate his or her faculties on the music only, to glean from sound alone the mystical messages that only music can convey. To such the Duo-Art provides an ideal way of hearing piano music—reposefully in the home, to be studied and enjoyed just as literature can be studied and enjoyed from the printed book."

And this is Percy Grainger speaking—

one of the world's most famous pianists, protegee and intimate friend of Edward Grieg, composer of international repute.

What he says shows what the Duo-Art means in the home. Ability to enjoy, quietly and without distraction, the privilege of listening at will to the playing of all the greatest pianists. And this means the most beautiful of all piano playing.

Some of the Artist-Contributors
to the Duo-Art's
Repertoire

Caroline Cone-Baldwin	Ernest Hutchinson
Harold Bauer	Alberto Jonas
Magdeleine Brard	Alexander Lambert
Ferruccio Busoni	Ethel Leginska
Winifred Byrd	Tina Lerner
Charles Wakefield Cadman	Guionar Novas
Teresa Carreno	Ignace Jan Paderewski
George Copeland	John Powell
Alfred Cortot	Serge Prokofieff
Hans Ebel	Rosita Renard
Carl Friedberg	Arthur Rubinstein
Arthur Friedheim	Camille Saint-Saens
Ottor Gabrilowitsch	Ernest Schelling
Rudolph Ganz	Arthur Shattuck
Heinrich Gebhard	Xaver Scharwenka
Aurelio Gionni	Eleanor Spencer
Leopold Godowsky	and many others
Catherine Godson	
Percy Grainger	
Enrique Granados	
Mark Hambourg	
Harold Henry	
Josef Hofmann	
Edwin Hughes	



A Recital of extraordinary interest will be held at Aeolian Concert Hall on Monday Evening, April 7th, at 8:15. Percy Grainger, pianist, and Florence Easton, Soprano, will appear in person in joint recital with the Duo-Art Piano.

The Duo-Art Piano may be obtained as a Grand or Upright Piano in the following makes: Steinway, Steck, Stroud and the famous Weber.

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Foreign Fashion Relations are best maintained by Permanent Personal Representation. Paris moves quickly in the matter of fashions—the cycle is ever revolving. The intimate association of the Bonwit Teller & Co. Paris Office and its Fashion correspondents, with the great couturieres and modistes enables this Shop to be always in the foreground with the new modes and to present Paris Fashions almost simultaneously with Paris herself.

The Fashion Prestige of
This Shop Is Maintained by Constant
& Original Presentations of the ModeIntroducing New Style Themes in
WOMEN'S TAILORMADE SUITS

Narrow belted suits with tube braiding—tinsel embroidered blouse suits with satin gilets—embroidered box-Etons—floss embroidered suits have beaded satin waistcoats—"Ribbon" suits and hand-painted plastrons—fringed satin sashes encircle coats done in Japanese landscape motifs of bronze thread—coats with borders of crochet angora—suits of faille silk, satin, and faille combined with duvetyn.

Infinite Variants of the Mode in
DUVETYN CAPES and EVENING WRAPS

The collection of Duvetyn Capes—rare though this fabric is—comprehends every translation of the vogue in capes—straightline, draped and shirred collar silhouettes devoid of any ornamentation or richly encrusted with embroidery motifs. Evening mantles of paillette in black and exquisite iridescent colorings. Gold and silver tissue wraps shot with decorative black and high lights of color.

For Daytime and Evening Wear
WOMEN'S FROCKS and GOWNS

Distinguished by their simplicity and an infinite elegance of line and detail are frocks in printed chiffon, foulard, Georgette and taffeta. Featured also are sumptuous fabrics in evening gowns—glorious combinations of black and gold tissues, jet, colored paillettes and rich metal brocades in sleeveless, cap sleeve, decolletage and veiled back and front effects.

Later Interpretation of The Fashions in
FRENCH HATS and REPRODUCTIONS

Importations emphasize the mode of Paradise hats, gaura and jet hats, coque hats, dinner hats of black lace, jet and maline and the new treatments of glycerine and full flue ostrich and "Prince of Wales" tips, also chrysanthemum straws, ribbon motifs and flower garniture.

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